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tice, and Commerce and Labor, and the sites chosen are in the vicinity of, though not adjacent to, the present building occupied by the Treasury. Each will contain, besides offices, one large room for a specific purpose, which will, in a measure, determine its plan. It has been stipulated that the style shall be classical, and that the design shall conform to the best public buildings already erected in Washington. Such stipulations might be construed as limiting the scope of the work, but there is no reason why they should. The classic style admits of broad interpretation, and conformance does not mean likeness. It is to be hoped that in each instance these new buildings will not merely attain a standard already established, but will set an example. That in their designs will be shown the possibility of adapting, logically, the classical style to present needs, and that in their plans, tangible proof will be given that in the attainment of beauty, utility need not be sacrificed. To presuppose that this result will not be obtained would be to put a low estimate upon the ability of our leading architects—those who stand today for the best the country has produced. The plans will be submitted on January first and are, it is understood, to be passed upon by an expert jury. It has been definitely stated, however, that the competition is primarily to select architects, not merely plans, and that those chosen will be expected to co-operate to the extent of bringing the three structures into general harmony.

THE COLORED SUPPLEMENT

The colored supplement to the majority of the Sunday newspapers can certainly lay small claim to consideration as a manifestation of art. Quite the contrary. And yet is there any reason why it might not be brought within the pale? One hears much of the suppression of the colored supplement but very little of its redemption. Possibly it is thought beyond redemption, but this should not be. There is no logical reason why comic stories

should not be artistically set forth. Fun is not inherently vulgar—far from it. Some artists of great gift have spent their talents upon comic art and not without the reward of honor. Since the beginning of the world people have liked to laugh, and a sorry world it would have been if they had not. It is for this reason that the comic supplements help to sell the papers. Furthermore, there is in almost every human being from the savage up an inborn thirst for color. It is for this reason also that the colored supplements have such enormous popularity. Now knowing these proclivities on the part of human nature why should not art be cunning enough to profit by them? Why should not art possess itself of the Sunday supplement and make it eminently worth while? It could be done.

NOTES

THE Fourth Annual Conference of the National League of Handicraft Societies was held in Chicago October twenty-fourth, twenty-fifth, and twenty-sixth. There were delegates present from Massachusetts, Rhode Island, Pennsylvania, Maryland, North Carolina, New York, Michigan, Indiana, Illinois, Minnesota and Missouri.

The opening session was held in the Fine Arts Building—a building largely devoted to the interests of the Arts and Crafts workers, Miss Euphrosyne Langley, First Vice-President, presiding. Miss Langley introduced Mr. W. M. R. French, Director of the Chicago Art Institute, who welcomed the delegates to the city.

Mr. French stated himself to be strongly in sympathy with those who desire the breaking down of the partition walls between the so-called fine arts and the decorative arts. He referred to the good periods in the history of art when there was no such distinction—when a man had no idea he was engaged in any higher work when he made a beautiful

piece of sculpture than when he made a magnificent candelabrum. Mr. French felt it would be an excellent thing if our artists esteemed themselves not a distinct class of people engaged in high art, and obliged to be nearly always idle, but rather that they should regard themselves as a higher class of craftsmen, developed from the crafts, as were the majority of the artists of the Renaissance.

In the absence of Prof. H. Langford Warren, President of the League, Miss Langley made the opening address of the Conference.

She developed the idea of three things essential to success in the Arts and Crafts movement—the three ideals of William Morris—the esthetic, the commercial and the social. She believes that the Arts and Crafts people have been so enthusiastic in developing the esthetic that they have withdrawn as societies from the commercial and social world.

Miss Langley said she felt the Arts and Crafts people must commercialize their work to the extent of getting it prominently before the people; that if kept in the small studios and shops it would fail to do the work it was intended to do. She also advocated courses of lectures illustrated by stereopticon slides—lectures which should start with the home as a center and which should show the people how close and vital is the connection between Arts and Crafts work and their daily lives.

In the reports from societies the Detroit Association takes the lead with the announcement that it has raised a sum of twenty thousand dollars with which a School of Design is to be started in its city. Peoria reported splendid work among the students of Bradley Institute, most of whom go out as teachers of manual training, and the decorative and applied arts. Their great endeavor there is to improve the knowledge of good design among these students. Providence has interested itself particularly in the industries of a nearby village with gratifying results, and Minneapolis has been most successful in promoting the crafts of the foreign-born people living there. Philadelphia has enlarged its salesroom

and reports increased sales for the year. This seems to be true of all the Societies having salesrooms and the outlook is encouraging.

In his annual report Mr. F. Allen Whiting, of Boston, the Secretary of the League, stated that the special activities of the League during the last year have been the revival of the magazine *Handicraft*, the circulation of the Traveling Exhibit and of the Library. The exhibit and the library are sent to any of the constituent societies asking for them. Plans are under way for a "traveling lecture," if it may be so described, to be composed of lantern slides of illustrations of good and bad work in the crafts with a written address to accompany the slides giving a history of the Arts and Crafts movement, a statement of its principles and explanations of the work shown by the slides. This will be intended for the use of societies outside the League, of schools, and women's clubs.

On Monday evening a reception for the delegates was held at the Art Institute. The local society was honored by having in its receiving line Mr. French of the Art Institute, Miss Jane Addams of Hull House, Mrs. Mary M. Wilmarth, Mr. Homer Stilwell, Mr. Ralph Clarkson and Mr. and Mrs. Dwight L. Perkins. About five hundred guests were present.

Tuesday afternoon the session of the Conference was held at Hull House, which was the birthplace of the Chicago Society. An address was delivered by Miss Jane Addams, in which she told of the establishment of the Hull House Labor Museum and Workshops; of how they sought to preserve the handicraft of the foreign-born people, especially among the elderly people, and how by so doing they have given these fathers and mothers who could not enter the factories and compete with their children, a new interest in life, and have dignified the abilities of the parents in the eyes of the children.

Following the address, dinner was served in the Coffee Room, and later a most interesting trip was made through

Hull House. At eight o'clock the delegates and a large audience assembled in the Hull House Theater to listen to an address by Dr. F. A. Gunsaulus, head of Armour Institute.

Dr. Gunsaulus paid a tribute to the late Philip Armour as being the wisest man he had ever known, so full was he of the commercial spirit and yet feeling so keenly the necessity to educate all there is of a human being.

Wednesday morning the delegates were taken to Hitchcock Hall of the University of Chicago, where in its beautiful library they listened to an address by Prof. W. I. Thomas of the Department of Sociology upon "The Hand and the Mind." Following this, luncheon was served in Greenwood Hall at which addresses were made by Prof. George E. Vincent, Dean of the Faculty, and Prof. C. H. Judd, Director of the School of Education.

Unfinished business occupied the delegates after the luncheon and the Conference was adjourned to meet in Boston the last week of June, 1911.

L. G. J.

THE USE OF A MUNICIPAL ART COMMISSION

During the month of October the city of New York placed on exhibition an enormous collection of charts and photographs showing how its annual Budget was made up and the purposes for which the money is spent. In this exhibition an entire section was devoted to the work of the Municipal Art Commission. In this section were shown in juxtaposition public works which the Commission had approved and plans for similar structures which it had disapproved. Among the exhibits were the approved and disapproved drawings for the new Chelsea piers, the Hudson Memorial Bridge, the Municipal Terminal Ferries, and a large number of minor structures such as subway stations, drinking fountains, lamp posts, park fences, etc. These collectively gave a striking object lesson, demonstrating to the public the value of a Municipal Art Commission. Nothing, in

fact, could have better shown the thousands of people who visited the exhibition the worth of expert advice in such matters of public concern. The Art Commission of New York is composed of the Mayor, the Secretary of the Metropolitan Museum, the President of the Brooklyn Institute of Arts and Sciences, the President of the New York Public Library, ex officio, and six persons appointed by the Mayor, among whom must be a painter, a sculptor and an architect. During the past year this commission passed upon over six hundred plans; one hundred and seventy-nine items, approximating \$43,000,000 in value, being submitted to it. The members serve without compensation.

J. P. H.

CONNECTICUT ACADEMY OF THE FINE ARTS

Since the time of John Trumbull, painter, Hartford, Connecticut, has been the birthplace or chosen residence of many artists, some of whose names have figured with more or less prominence in the art history of the United States. And it is not only Hartford but many other cities and towns of the State which have furnished men who have become well known in the art circles of this and other countries. Perhaps it is the unsurpassed beauty of its mountains, valleys, and rivers which has furnished material inspiring to aspiration in literature and art. However that may be, Connecticut is today, more than ever, a chosen resort for the disciples of art, and along its rivers, large and small, and the Sound, and in the hills, groups of artists are found, all busy making pictures, many of which find place in the annual exhibitions of the large metropolitan art institutions of the land. In Connecticut, up to the present time, there has been no great art gallery where current exhibitions could be held, although there are in the State important buildings in which permanent collections are housed. Recently Mr. J. Pierpont Morgan presented to the trustees of the Wadsworth Atheneum, at Hartford, a beautiful addition to the ancient building, and in the galleries of